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that interests us most."—BAL-TIMORE SUN. "The author

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BEAUTIFUL CLOTHES FOR MEN.

AS DIFFERENT FROM STOCK PANTS AS POETRY FROM PROSE.

Pleture for the Merchant Tailors' Meet of the Remorse of the Bad Tallor and the Heavenly Welcome of the Good One -New Styles Displayed in an Art Show

The outward forms the inner man reveal. We guess the pulp before we cut the peel.

Sartorial sesthetes to the number of about 100 came from all the Eastern States vesterday to gather for the first convenion of the Merchant Tailors' National Exchange and to listen to the reading of a paper in the College Room of the Hotel stor that was fashioned, doubtless unonsciously, after the manner of Whistler's famous Oxford "Ten O'Clock" and was all about the ethics and æsthetics of pants and things. Besides the convention work. vesterday was also varnishing day at the exhibit of spring and fall creations in the

Pompeian Room. Everybody that goes in for transcendentalism in glad clothes attended the private view of the exhibit in the evening. Berry Wall was not noticed among those present, nor John Drew. Hugh Ardleigh secretary of the Fashion Publishing Company, said, however, that John Bradley of Philadelphia would be on the job to-day. Mr. Bradley, it is said, is somewhat of an institution in Philadelphia inasmuch as none of the younger set there ventures to order clothes until the day after Mr. Bradley has taken his official spring or fall stroll on Chestnut street.

The convention opened at 1030 A. M. with an invocation by the Rev. Henry Marsh Warren, who prayed that all might be properly clothed. Acting Mayor Mo-Gowan then delivered a short address the tenor of which was "Welcome to our city." President William H. Dixon of Philadelphia responded to the welcome to "the metropolis where we find everything worth inding." Then a number of reports were read and the way was now clear for the hig event of the day, the paper on "Clothes and Tailoring As Civilizing Influences' by James O. Madison. Speaking about pants, he began:

"In the 'Odyssey' and the 'Iliad,' in the Shah Nameh' of the Persians, in the Nibelungen Lied and in 'Isthar and Ixdubar,' the great Babylonian poem-

Well, to get right down to the gist of the exordium, it was that the poets of those days were not ashamed to mention pants. Furthermore, "many pages of description are given to the clothes worn by embassies sent to foreign countries to proclaim war or negotiate a marriage." Nay, more, "from Herodotus to Plutarch, from Plu-"from Herodotus to Plutarch, from Plutarch to Macaulay and from Macaulay to the historical writers of to-day (Winston Churchill, Charles Major and others) the costumes of men and women have been treated as important as an influence on the progress of the race and as an index to prevailing conditions."

These statements were accepted in their antirety by the tailors present and when

These statements were accepted in their entirety by the tailors present, and when Herodotus got a mention there was marked approval. Thus encouraged, the lecturer went on to say that a man can be as comfortable and as decent in hand me downs as in the real thing, but he will be "neither so happy nor so well thought of by his fellows." And it is a cinch that "the loss to the world would be incalculable if, though we were to retain in prose the full meaning of the text of Homer. Virgil, Dante, Shakespere, Milton and all our great poets," we were to lose the versified expression. The natural inference from this is that a world of hand me downs would get along some of hand me downs would get along some way, but that it would be an accruciating place in which to live. Sweetness and light would peter out and William Jennings Bryan would be as other men, colorless, baggy

"Except when asleep or bathing," continued Mr. Madison, man's clothes are at least on his mind. "To order them is a serious business; to wear them properly requires constant study, care and attention." To pay for them is painful. The speaker took up the ethics of the tailor at this point and dwelt for some time on the responsibility of a sinful tailor for many failures in layer in architican in the social. "failures in love, in ambition, in the social world." Remorse would gnaw at his soul. If he had one, frightful nightmares would make his sleep a torture, and he would, unless dead to shame, regard himself with horror. Mr. Madison went on:

Good clothes not only give to all those that wear them, from the cradle to the grave, an s physically as the sky would have at night from what it seems to be if the constellations were outlined in fler y lines as they were pic ured by the astrologers of old but they are a power without which the customs which hiefly distinguish civilized conditions from primitive savagery could neither exist nor be magined. [Applause.] The man who would go to an opera wearing a bathing suit would miserable, even if permitted to remain. and should he venture to disport himself in the turf at Long Branch faultlessly attired n evening clothes he would probably be ar-

rested for disorderly conduct. If a man's coat inartistically wrinkles in he back and he knows it he cannot walk n any fashionable street without thinking of that wrinkle nearly all the time and glancing over his shoulder every few minutes to ee whether or not he is being looked at by hose behind him; and if one or both of the ressed with the belief that some one is eveing he twist and that he is being pitied by nearly wery well dressed man who sees him. There rests, therefore, a great responsibility on

Mr. Madison hastened to say at this point that tailors cannot be held to blame for self-conceited men who have their clothes made after their own ideas "instead of having them made, as it were, according to the prescription of a competent, well informed tailor. But tailors are responsible for the humiliation and same that come to sensitive men through wearing clothes that do not fit them properly." And when the tailor is to blame and realizes the terrible effects that follow he cutting of pants that hike too high in the off leg then, alas! "the scaly alligators remorse must, in his moments of refaction and his sleep, gallop up and down the spinal marrow of his immortal soul and make him hate himself." On the other hand, when a tailor makes good it is not to much a tailor makes good a tailor dies St. Peter will welcome him with open arms," said Mr. Madison, feelingly and that for the good he has done

with open arms," said Mr. Madison, feelingly, "and that for the good he has done he will be rewarded with a crown of unusual splendor," and, it may be added, a harp made to measure.

"Who would select," asked the speaker, "abadly dressed man as a person of importance?" Also "the high class merchant tailor of this country is a being of great laste—and price. His taste is unquestioned and his charges are often demoralizing. But good clothes, like good legal and medical advice, cost high and are worth it even though they flatten the pocketbook like the tread of an elephant. The interest Americans now feel in the ethics of dress proves that in our daily existence we are escaping from the severer services of utility and according to the region in which ideality ministers to our better nature. The tailor's at makes more men happy than all the maintings and sculptures in the world."

Mr. Madison spoke beautifully of the road that leads to the Sheriff's sale notice on the

This road leads over vast plains of ignorance and over vast towering mountains of careseness: through deep, dark and mysterious valleys of botchery: through moss grown, owhaunted forests of cheap goods: through soxious malarial swamps of credit [applause] and by turbulent rivers of egotism and stagtantiakes of crankiness. No greater calamity could befall mankind than for it suddenly is come to pass that nowhere on earth could have be made better clothes for men than had when the mineteenth century began. Such a calamity would smite civilication with a force so terrible as to disarrange | SCHRITZLER'S "LIEBELE"." ocial conditions and precipitate financia

There was genteel applause at the conclusion of Mr. Madison's thoughtful thesis that doubtless would have gone the limit were it not that his hearers were weighted

were it not that his hearers were weighted down with a realization of the timmendous gravity of the possibilities.

The private view in the Pompeiar, Room did not get under way until late in the venting because of the many entries to be set on the line by the Hanging Committee. No one is admitted to the Pants and Vest Gallery unless he has first saked the hetel

ing because of the many entries to b. set on the line by the Hanging Committee. No one is admitted to the Pants and Vest Gallery unless he has first asked the hotel clerk for a ticket.

No. 18, hanging on the north wall in a fairly good light, is a Harper (Philadelphia) and is a waistcoat of the Impressionistic School, with the colors applied separately after the manner of Childe Hassam. Down the centre of the composition runs a strip of tinsel, which is continued in a beautifully flowing line around the edge of the lapel. The buttons are of pearl and are rimmed with polished brass and one can fairly feel and breathe Forty-second street.

A little gem from Providence, R. I., is No. 15, a plein air waistcoat, evening effect, in delicate cream silk, with cut glass buttons. It's by Gardner and ought to make a hit with the trade. Near it is a daring red creation, No. 54, by a Baltimore artist, William Hall, which is the chefd'course of the waistcoat clothesline. It is badly hung, perhaps, but as it is in crimson leather with ceries spots of color scattered about where they will do the most good, it would hold its own in any position. All about the Pompeian room are symphonies in all the colors, although the general impression is gathered that during the coming year the artists have picked more tans and browns than anything else for us. The sack coats are shrinking in length and are now cut decently long and no more. The full skirted overcoat will still be around our midst, however, and the sack coats won't be shaped so much. The French (shaped) back in overcoats is so dead that if any man still has one he might just as well put it in hock before he is arrested. Also every one who has a sense of the proprieties must have his shoulders pruned a bit. No more do shoulders run from curb to wall.

Peter Thomson of Philadelphia, founder of the Peter Thomson of Philadelphia, founder of the Peter Thomson of Philadelphia at the attention of the sentimental.

The Merchant Tailors' National Exchange will continue in convention

The Merchant Tailors' National Exchange will continue in convention for three days. To-day Hugh Ardleigh will make an address urging the artistic tailors to advertise in the public prints just as dentists and other men in the arts and sciences are doing. Because they are artists, Mr. Ardleigh will argue, is no reason they should offend against the ethics of trade by not advertising. There will be a banquet of the visitors at the Astor on Friday night. The reason for holding the convention in this city is to get the New York tailors to come into the exchange. There are no New York men exhibiting, but the visiting tailors say that there is a probability that the local men will join them before long.

A CANADIAN CHORUS. The Mendelssohn Choir of Toronto Heard at Carnegle Hall.

The Mendelssohn Choir of Toronto in the Dominion of Canada is evidently not accustomed to reading the New York newspapers, or it would not labor under the delusion that this town is so starved for the want of music that it is clamoring for concerts lasting two hours and a half. That is the kind of a concert which this young and enthusiastic body of singers gave at Carnegie Hall last night with the aid of the Pittsburg Orchestra and Emil Paur, the conductor thereof. There was another conductor, A. S. Vogt, who waves a bâton over the choir.

Whether he or Mr. Paur was responsible for the deluge of music last night may not be stated, but perhaps it would not do either of them any harm to peruse a few of the programmes of one Theodore

is to be arranged. The programme last night consisted of Liszt's setting of the Thirteenth Psalm for solo tenor, chorus and orchestra, Gounod's à capella motet, Psalm exxxvii., the Cherubim song from the Russian Church, and then, by way of a finale, nothing less than Beethoven's Ninth Symphony. In the circumstances nothing like an adequate criticism of the performance can be given, and certainly nothing of the sort will be attempted in this place.

Liszt's Thirteenth Psalm is seldom heard here and it ought to receive some consideration, but all that can be said at this time is that it made a notable effect last evening. The soloist was George Hamlin, who sang better than he ever sang here

before. The Mendelesohn Choir at once made The Mendelssohn Choir at once made a place for itself in the favor of New York connoisseurs. It is a well constituted and well trained chorus. It numbers 220 voices and they seem to be all good ones. Certainly they produced last night a big, sonorous body of fresh and vital tone. The bigness of the tone seldom seemed to be attained at the expense of quality. The balance of the parts was good, though in some instances the basses seemed to top the others. In singing piano the

though in some instances the basses seemed to top the others. In singing piano the chorus displayed excellent training, while in precision and unanimity it left little to be desired. But the most delightful trait of its singing was its splendid enthusiasm. Nothing but pride in its work could arouse this feeling.

These Toronto singers have a superbonfidence in themselves, and it is justified by the vigor and certainty of their attack when that is called for and by the solidity and smoothness of their style. Their singing called forth warm applause from the audience, and this was thoroughly deserved.

In the symphony the choir sang admirably and its steadiness in the trying passages in the higher range of the scale was excellent.

excellent.
The soloists were Mrs. Corinne Rider-Kelsey, soprano; Janet Spencer, contralto; George Hamlin, tenor, and Herbert Witherspoon, bass. They discharged their duties tolerably. No one expects much more of soloists in this well nigh impossible music. The orchestra, which has been heard here before, suffered from its distribution on the stage in order to accommodate the the stage in order to accommodate the

It would have sounded more homogene ous had it been seated further back and not much strung out across the platform so much strung out across the platform. However, its performance had merit and as for our old friend Mr. Paur, he was a tower of strength, conducting the great work without a score but with a knowledge which was convincing and with an enthusiasm

with a liberal touch of Spring, is delightful.

PENNSYLVANIA RAILROAD

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A'S ABLE VIENNESE FRAGEDY SALLED "THE RECEDNING."

and Most Serious Work of the athor of "Souper Addeu"—Poignant the Maiden Who wasts Too Wes-Albert Bruning Pleases

Arthur Scizitzler, the leader of modern playwres in Vienna, whom Charlotte Wiehe made known to us two years ago at the Berkeley Lyceum Theatre in his farcical 'Souper d'Adieu," was seen at the same house last night in his best and most serious piece, "Liebelei." which in English is called "The Reckoning." Both plays are intensely Viennese, centring in the amours of easy, careless youth-"Das Süsse Mad'l." But where the former piece deliciously mocks their sham heroics, this one lays bare with finely poignant art the tragedy that may

The thematic centre of the play last night was an old musician of humble fortune. Unable to provide a marriage portion for his sister, he had guarded her with jealous care, had seen her grow old in virtuous spinsterhood by his side, and finally die having never known the joy of youth and The title of her fate might have been "No Viennese Waltz Music for Her." Saddened in his sensuously poetic old heart, he resolved to let his daughter Christine taste the wine of life, though illicitly. It is her "caresses" and the fate of them that give the play the title.

Her lover is a young student who is just Her lover is a young student who is just struggling free from an affair with a married woman in which he sees danger ahead, and who takes up with Christine's new love before he is well off with the old. The result is a duel with the husband in which the young man is killed. Christine has a heart above waltz music. She is sincerely and passionately in love. Friends and relatives have a place at the dead man's side, but not she. She demands to be taken to his grave, and is told that there will be another woman there. She goes out, none the less. woman there. She goes out, none the less, and her griefstricken father knows that he will find her dead beside the grave.

The main incidents of the three slender acts—the amour, the duel and the death—are

The main incidents of the three slender acts—the amour, the duel and the death—are familiar enough in the Continental drama. What gives the play its novelty and its character is the philosophy of the old father and its tragic result. If, as seems likely, the purpose of the present representation is to pave the way to the regular stage it is probably not, destined to succeed. The fate of the dowerless girl on the Continent in general, and the frank unmorality of this story in particular, are not likely to find any broadly sympathetic hearing in a puritan country. But the fundamental theme of it all—the right to the joy of youth and love—is universal; and treated as it is with fine sympathy and essential morality, it abundantly rewards an intelligent hearing. The present production is under the direction of Gustav von Seyffertitz, once leading comedian and stage manager at the Irving Place theatre, in colaboration with Frederick Sullivan. Except when cramped by the narrowness of the stage it is distinctly competent.

The acting is able if undistinguished. Katherine Grey, as the heroine, reveals unwonted simplicity and charm in the earlier phases of her interpretation, and is sincere throughout, though clearly not up to the intense and poignant emotionalism of the last act. As her father. George

sincere throughout, though clearly not up to the intense and poignant emotionalism of the last act. As her father, George Henry Trader gives an able technical performance, though without mellowness. Phyllis Rankin is breezy in the part of the more ordinary type of cocotte, and Sarah McVickar does a character sketch amusingly. The young lover and his friend are agreeably played by John Dean and Robert Conness.

By far the best work of the evening was done by Albert Bruning, as the wronged husband. He appears for only a moment, but his magnetism and latent force are

but his magnetism and latent force are electric and illumined the scene. Together with his Rosedale in the ill fated "House of Mirth," the performance places him very high among our actors. The translation, by Grace Isabel Colbron, is simple, easy and touched with happy vernacular.

NEXT WEEK'S OPERAS.

Roussellere to Make H is Last Appearance

at the Metropolitan. "L'Africaine" will be sung on next Monday at the Metropolitan Opera House by Mmes. Fremstad and Rappold and MM. Caruso, Stracciari, Plançon and Journet. Charles Rousselière will make his farewell appearance on Wednesday in "Faust" with Mme. Eames and MM. Plançon and Stracciari. "Parsifal" will be sung on Friday morning by Mme. Fremstad and MM. Burgstaller,

by Mme. Fremstad and MM. Burgstaller, Van Rooy, Goritz and Blass.
"Madama Butterfly" will be performed at night by Mmes. Farrar and Homer and MM. Caruso and Scotti. "Tristan und Isolde" will be given at the Saturdey matinée by Mmes. Gadski and Schumann-Heink and MM. Burrian, Van Rooy and Blass. The opera for Saturday evening has not yet been selected. M. Rousselière is the first of the artists

M. Rousselière is the first of the artists to leave, although others will soon follow. M. Burrian has prolonged his stay in this country for a short time, but will return to Germany at the beginning of March. Mme. Eames leaves at the end of the month for a concert tour and Mme. Cavalieri returns to Europe at the beginning of March. At the end of the first week in March Mme. Sambrich leaves the company to appear Sembrich leaves the company to appear as the star of various musical festivals in Louisville, Syracuse and other cities.

MRS. FISH'S VAUDEVILLE.

Many Dinners Precede an Unusual Enter-

tainment. Mrs. Stuyvesant Fish of Madison avenue and Seventy-eighth street gave an entertainment last night which was preceded by a number of dinners given by Mrs. P. Cooper Hewitt, Mrs. Moses Taylor Campbell, Mrs. Richard Gambrill, Mr. and Mrs. L. Cass Canfield, Mr. and Mrs. Karrick Riggs and T. Suffern Tailer. The Fish house was adorned with big clusters of American beauty roses in vases, bowls and jardinieres, and palms were picturesquely

grouped.

Mile. Mahr gave a toe dance and Beatrice Herford followed with an original monologue. Henri De Vries gave "A Case of Arson," and Gertrude Hoffman and Clarice Vance gave imitations and sang. A Mardi Gras dance was led by five dancers from "The Rose of the Rancho." The guests participated in this, the women wearing paper and carrying parasols and folly hats and carrying parasols and folly wands. The men wore toreador hats, folly caps and carried machetes and hatchets.

BOOKS AND AUTHORS.

three parts in his father's play of "The Bondman"-a coastguardsman, a farmhand and a convict. Mr. Hall Caine, speaking of his son's career, said that he had long wished to be an actor, an ambition which his mother has not been willing to encourage. "For my own part," the author writes

I have thought best to let him have his way rather than leave on his mind and heart the sore impression of a baffled ambition. But I have taken care that he should begin at the bottom and learn all there is to know of the sour as well as the sweet of theatrical life." In an autograph letter offered for sale

Ouida remonstrates against the modern taste for publicity. "I regret to refuse your request and cannot comply with it. What impertinence and what folly are those so-called biographies of persons who have dope nothing to deserve such a punishment! The life of such a man as Burton or Wellington contains material for history, but those of a man or woman of the world have nothing in them which is not essentially private and personal and with which the public and the press have nothing to do."

H. G. Wells in conversation recently ummed up his views concerning America and its future by saying that the principal danger for the country lies in too great a growth of a dangerous type of individualism and too little of a binding of the people together by the State.

Frederic Harrison, the writer and authority on jurisprudence and history, was a close friend of George Eliot, who often asked his advice in regard to points of law that came up in the course of her stories. She consulted him in regard to a vital question in "Felix Holt," and Mr. Harrison lis tened as earnestly as if the problem concerned real individuals and not creations of flotion. The next day he sent her a carefully worded opinion, which she used in the book just as he wrote it. In the story it is ascribed to the "attorney-general," and referred to as "final authority." In the new edition of George Eliot's works recently brought out the passage is printed in italics in Chapter XXXV. Mr. Harrison was surprised and pleased to see his own words used in the novel and says: "Thanks to George El iot, I have written something that will live forever.

Next month a new book by William Stearns Davis will be published under the title of "The Victor of Salamis." The book will deal with ancient Greek life in much the same manner as the life of the Roman Empire was pictured in the author's first book, "A Friend of Cæsar,

"A Simple Spelling Bee" by Owen Wister is a new story in humorous vein to be published on February 20. The title suggests the story, which is said to be a worthy successor to "Philosophy Four.

Robert Hichins receives many invitations to visit different localities and to do for them what he has done for Sicily and the Sahara. These invitations come from far distant places-India, California, Finland, Brazil, Greece and Japan-but he still lingers on the Mediterranean, which exerts a profound fascination over him, and he is hard at work upon another Mediterranean novel. Mr. Hichins is fond of travelling and has not only visited most countries in Europe but has made excursions into Africa and to the West Indies. His father, Canon Hichins, is a Cornishman, but the blood of many races, French. Swedish, German and Portuguese, is mingled in his ancestry on the mother's side

"Aunt Jane of Kentucky" is the title of a new story of moral life and homespun philosophy in which the author, Eliza Calvert Hall is said to have done for the blue grass country what Sarah Orme Jewett and Mary E. Wilkins have done for New England life.

James Kendall Hosmer, Ph. D., LL. D., whose history of the first half of the civil war was published in January under the title "The Appeal to Arms," will have a new volume brought out next week called "Outcome of the Civil War"-the two together making a complete and authoritative history of that period. Mr. Hosmer is the son of a minister, a graduate of Harvard and has been the pastor of the Unitarian Church at Deerfield, a college professor and a librarian. He served during the civil war as a private, declining a staff appointment which was offered to him. He s a close student, especially of military history, and has written several volumes on historical subjects.

Nora Archibald Smith, the sister of and frequently the collaborator with Kate Douglas Wiggin, has written a new work for children, entitled "The Story of a Doll. There are three principal characters in the little tale, the scene of which is laid in a town in the highlands of Scotland, down whose streets the picturesque pipers march in their kilts and tartan plaids. The characters are Betty, a child of five; Muff, a little dog, who is so much like the article of apparel after which he is named that you can't ell his head from his tail, and Bettykin, a rag doll whose adventures are recounted.

Harry Alonzo Cushing, who has edited the edition of "The Writings of Samuel Adams" recently published by G. P. Putnam's Sons in three volumes, has been appointed a professor in Columbia University.

An essay written by Maurice Maeterlinck is to appear as the leading article in the March number of Putnam's Monthly. It is entitled "The Social Revolution."

On February 20 Jack London's "Before Adam" will be published. It is a tale of prehistorio times, in which the author undertakes to reconstruct the life of the earliest man in the light of modern science. Somewhat later in the spring Mr. London will bring out a book of eight short stories entitled "Love of Life."

Mrs. Mabel Barnes-Grundy is a new writer who has won praise for her observations of life and her power to provoke both smiles and tears. Her latest book, which was published in England as "Marguerite's Wonderful Year," will be brought out here with the more simple title of "Dimby and I." In the dedication of the story "to those that suffer" there is some indication that the central fact of the narrative is taken

Eleanor Gates, author of "The Plow Woman," and her husband, Richard Watson Tully, the playwright, are spending the winter in Capri, where Mrs. Tully is finishing ner hew novel, "Cupid the Cow Punch. The villa where they are living belongs to Flihu Vedder, the artist.

A new series of books containing stories illustrating the various sports and pastimes of the world, both past and present, will be brought out this spring by McClure, Phillips & Co. The first volume of the series will be Sir Arthur Conan Doyle's "The Crossley Master," notable for its picture of a prize-



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VAUDEVILLE MANAGERS JOIN.

KEITH & PROCTOR, HAMMER-STEIN AND WILLIAMS COMBINE. of Mayor Henry V. Crawford and Town

Will Be Known as the United Booking Offices of America and Will Control the Leading Variety Theatres-Keith-Proctor Houses to Change Plans.

After an all night session a great vaudeville combination was effected yesterday comprising Keith & Proctor, Percy G. Williams and Oscar Hammerstein. The new combination is to be known as the United Booking Offices of America. The directors are B. F. Keith, F. F. Proctor, E. F. Albee, A. Paul Keith, Percy G. Williams, Victor G. Williams, J. J. Maloney and William Hammerstein. The officers of the combination will be: E. F. Albee, general manager; Percy G. Williams, business manager; B. F. Keith, president; F. F. Proctor, vice-president, and A. Paul Keith,

secretary and treasurer.

Since the union of the Keith and Proctor forces Percy Williams and Oscar Hammerstein have been working together in opposition to Keith & Proctor. It has been known in vaudeville circles that while Williams and Hammerstein had been able to take care of themselves they have been obliged to import vaudeville artists at big salaries. These foreign artists, among whom is Vesta Victoria, have been such big drawing cards that it is said that Keith & Proctor felt that it was wise to get Hammerstein and Williams into the syndicate if possible. secretary and treasurer.

It was announced yesterday that fair contracts would be entered into between the managers and artists regarding the theatres in which they are to play. No salary cuts are expected. The combina-tion will have nearly every vaudeville house in the country on its lists. It will be able to give artists contracts the year

The new combination will make it necessary for Mr. Williams to discontinue vaude-ville in the Chestnut Street Theatre, Philadelphia, which he recently secured, in order not to compete with the Keith & Proctor house there. The Chestnut street house

will go back to the legitimate.

In order that Keith & Proctor's Harlem
Opera House may not compete with Williams's Alhambra Theatre, around the
corner of Seventh avenue, the stock company which has held forth for years at Proctor's 125th street house, near Third avenue, will move over to the Harlem Opera House and vaudeville will move in at the 125th street theatre. Keith & Proctor's Fifth Avenue Theatre will also become a

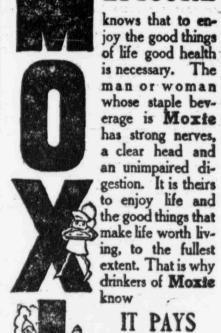
stock company house.

It was said that William Morris, who has been doing the Williams and Hammerstein booking, does not feel frozen out by the new combination, as he still has a number of theatres on his list.

MONTCLAIR, N. J., Feb. 12.-Montclair is to have a town hall which with the land will cost \$100,000. At last night's Council meeting a committee consisting Attorney Robert M. Boyd, Jr., was ap-pointed to take steps to bond Montolair for the purchase of a site and erection of a

building. It is said the new structure will be on the Van Riper property in Bloom-field avenue. At present the town offices

THE **EPICURE**

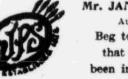




ART SALES AND EXHIBITIONS. To-morrow (Thursday) at 2:30 P. M. CONTINUING FRIDAY AND SATURDAY AFTERNOONS AT THE SAME HOUR

Fifth Ave. Art Galleries, 546 5TH AV., COR. 45TH ST., Mr. JAMES P. SILO

AT THE



Beg to Announce that they have been instructed by

Miss Harriett De V. Pinckney,

of Savannah, Ga., TO DISPOSE OF HER ENTIRE COLLECTION OF Antique

Colonial Furniture MANY OF WHICH ARE VALUABLE HEIRLOOMS,

Old China, Brasses, Glass. Silver, &c., AT UNRESTRICTED SALE, In the New Galleries, 45TH ST. AND 5TH AV. NOW ON EXHIBITION

TO-NIGHT AT 8:15, Continuing TO-MORROW (THURSDAY)

Fifth Ave. Art Galleries. 366-368 Fifth Ave.,

near 34th St. Mr. JAMES P. SILO. Great Sale of

American Paintings under the personal direction of MR. WILLIAM CLAUSEN, Being the Combined

Mr. Alexander Wier Mr. Pincus Chock.

Collections of

NOW ON EXHIBITION

EXHIBITION RARE LACES.

the property of Mr. Arthur Blackborne, Laceman to the Queen of England

at the New Fifth Ave. Art Galleries,

546 Fifth Avenue (corner 45th St.). To be sold by Auction In the above galleries, next week.

Mr. James P. Silo, Auctioneer.

BRANCH OFFICES:

New Yerk City, Wall STREET Men may leave subscriptions and adver-tisements at the Wall Street office, 26 Broad Street, Telephone 2264 John. 1393 Broadway, open 38th Street; 241 W. 125th Street. Brooklyn, 106 Livingston 5t. near Court St. Boston, Mass., Room 26, Globe Bldg., Washington Street. T. P. Harrison. Newark, N. J., 796 Broad St. F. N. Sommer.